

# THE LITERARY WORLD.

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## LITERATURE.

## M'CONNEL'S WESTERN CHARACTERS.\*

THIS is a book of thought and reflection, and may exhibit to the public—a majority of whom probably are quite unconscious of the supposition—what a world of care and discrimination underlies the vocation of the novelist; for we may presume these sketches, by the author of two of the best novels the West has produced, to be studies in the art of producing his living personages in action. It is a privilege to be thus let behind the scenes, and see the author in the formation of his opinions, as he traces the ground plan and proportion of his literary structures. It is the idea of Mr. McConnel to present types of prominent characters, representatives of ranks, and to sketch both the general condition of the class, and the aggregate peculiarities of the individual; and, at least in the volume before us, to confine these specimens to the first and second generations which have already preceded the actors of the day on the busy scene. This selection of topics gives something of historical interest to the book; indeed, most of its pages would not be out of place as episodes of reflection in any imposing work lettered, *History of the United States*. When we say that the book before us is calm in style as it is forcible in matter, we have indicated a sufficiency of good qualities to secure the attention of the reader, who would extend his sympathies and secure himself a due degree of amusement, without—what is not uncommon in books with similar titles—a shock to his taste, or insult to his judgment.

The personages who occasionally pass in review before our author are, the Indian (in which the dreamy visions of savage life being anything else but what it really is, are dissipated); the Voyageur (in which honor is done to the race represented by Marquette); the Pioneer (the solitary conqueror of the wilderness, and his more companionable French brother of the great valley); the Ranger (the military man of his times); the Regulator (whose wild justice administered the domestic affairs of the settlement); the Peddler, (whose name is his description); the Schoolmaster and Schoolmistress; and, not least, the Politician.

A few of the reflections which introduce this last mentioned personage, of the old, not the new school of his ever renewing tribe, will prove that our author appeals to higher motives of interest than flattery of the habits and notions of his time and place. The justice of his remarks on the arts which are pursued in preference to the science of politics, have abundant illustration in the affairs of the day; though we think there is a genuine organic growth at work in the inner life of the country, which must give rise to a scientific school of politics, by which the wisest leaders will be informed, and which the herd of vulgar followers will unconsciously obey.

"In a country where the popular breath aways men to its purposes or caprices, as the wind bends the weeds in a meadow, statesmanship may become a *system*, but can never rise to the dignity of a *science*; and politics, instead of being an *art*, is a series of *arts*."

"A system is order without principle: a science is order, based upon principle. States-

manship has to do with generalities—with the relations of states, the exposition and preservation of constitutional provisions, and with fundamental organizations. Politics relates to measures, and the details of legislation. The *art* of governing is the accomplishment of the true politician; the *arts* of governing are the trickeries of the demagogue. *Right* is the key-note of one: *popularity* of the other."

Look at the man as he was—not the worst growth which the State has given birth to.

## A WESTERN POLITICIAN OF THE FIRST GROWTH.

"Thus it was at the time of which we are writing, with the class to which belonged the politician, and a description of his personal appearance, like that of any other man, will convey no indistinct impression of his internal character.

"Such a description probably combined more characteristic adjectives than that of any other personage of his time—adjectives, some of which were applicable to many of his neighbors, respectively, but *all* of which might be bestowed upon him *only*. He was tall, gaunt, angular, swarthy, active, and athletic. His hair was, invariably, black as the wing of the raven; even in that small portion which the cap of racoon-skin left exposed to the action of sun and rain, the gray was but thinly scattered; imparting to the monotonous darkness only a more iron character. As late as the present day, though we have changed in many things, light-haired men seldom attain eminence among the western people: many of our legislators are *young* enough, but none of them are *beardless*. They have a bilious look, as if, in case of illness, their only hope would lie in calomel and jalap. One might understand, at the first glance, that they are men of *talent*, not of *genius*; and that physical energy, the enduring vitality of the body, has no inconsiderable share in the power of the mind.

"Corresponding to the sable of the hair, the politician's eye was usually small, and intensely black—not the dead, inexpressive jet, which gives the idea of a hole through white paper, or of a cavernous socket in a death's-head; but the keen, midnight darkness, in whose depths you can see a twinkle of starlight—where you feel that there is meaning as well as color. There might be an expression of cunning along with that of penetration—but, in a much higher degree, the blaze of irascibility. There could be no doubt, from its glance, that its possessor was an excellent hater; you might be assured that he would never forget an injury or betray a friend.

"A stoop in the shoulders indicated that, in times past, he had been in the habit of carrying a heavy rifle, and of closely examining the ground over which he walked; but what the chest thus lost in depth it gained in breadth. His lungs had ample space in which to play—there was nothing pulmonary even in the drooping shoulders. Few of his class have ever lived to a very advanced age, but it was not for want of iron-constitutions that they went early to the grave. The same services to his country, which gave the politician his prominence, also shortened his life.

"From shoulders thus bowed, hung long, muscular arms—sometimes, perhaps, dangling a little ungracefully, but always under the command of their owner, and ready for any effort, however violent. These were terminated by broad, bony hands, which looked like grappels—their grasp, indeed, bore no faint resemblance to the hold of those symmetrical instruments. Large feet, whose toes were usually turned in, like those of the Indian, were wielded by limbs whose vigor and activity were in keeping with the figure they supported. Imagined, with these peculiarities, a free, bold, rather swaggering gait, a swarthy

complexion, and conformable features and tones of voice: and—excepting his costume—you have before your fancy a complete picture of the early western politician."

Here is the man in action, after a subtle review of his peculiar method of procedure:—

## A SPEECH THAT ISN'T A SPEECH.

"But, though the politician was really very open and candid in all the affairs of life, in his own estimation he was a very dexterous and dangerous intriguer: he often deceived himself into the belief, that the success, which was in fact the result of his manly candor, was attributable only to his cunning management. He was always forming, and attempting to execute, schemes for circumventing his political opponents; but, if he bore down all opposition, it was *in spite* of his chicanery, and not by its assistance. Left-handed courses are never advantageous 'in the long run;' and, perhaps, it would be well if this lesson were better understood by politicians, even in our own enlightened day.

"For the arts of rhetoric he had small respect; in his opinion, the man who was capable of making a long, florid speech, was fit for little else. His own oratorical efforts were usually brief, pithy, and to the point. For example, here follows a specimen, which the writer heard delivered in Illinois, by a candidate for the legislature:—

"Fellow-citizens: I am no speech-maker, but what I say *I'll do*. I've lived among you twenty years, and if I've shown myself a clever fellow, you know it, *without* a speech: if I'm not a clever fellow, you know that, too, and wouldn't forget it *with* a speech. I'm a candidate for the legislature: if you think I'm 'the clear grit,' vote for me: if you think Major R— of a better 'stripe' than I am, vote for him. The fact is, that either of us will make a devilish good representative!"

"For the satisfaction of the reader, we should record that the orator was triumphantly elected, and, though 'no speech-maker,' was an excellent member for several years."

In the chapter on the Pioneer we have a key to the position of the Frenchman in the history of our colonization.

## FRENCH COMMUNISM.

"The French are a more cheerful people than the Americans. Social intercourse—the interchange of hospitalities—the enjoyment of amusements in crowds—are far more important to them than to any other race. Solitude and misery are—or ought to be—synonyms in French; and enjoyment is like glory—it must have witnesses, or it will lose its attraction. Accordingly, we find the French emigrant seeking companionship, even in the trials and enterprises of the wilderness. The American, after the manner of his race, sought places where he could possess, for himself, enough for his wants, and be 'monarch of all he surveyed.'

"But the Frenchman had no such pride. He resorted to a town, where the amusements of dancing, *fêtes*, and social converse were to be found; where the narrow streets were scarcely more than a division fence, 'across which the women could carry on their voluble conversations, without leaving their homes.' This must have been a great advantage, and probably contributed, in no slight degree, to the singular peace of their villages—since the proximity afforded no temptation to going abroad, and the distance was yet too great to allow such whisperings and scandal as usually break up the harmony of small circles. Whether the fact is to be attributed to this, or to some other cause, certain it is that these little communities were eminently peaceful.

\* *Western Characters, or Types of Border Life in the Western States*; by J. L. McConnel, author of "Talbot & Vernon," "The Glenna," &c. Redfield.

From the first settlement of Kaskaskia, for example, down to the transfer of the western country to the British—almost a century—I find no record, even in the voluminous epistolary chronicles, of any personal rencontre, or serious quarrel, among the inhabitants. The same praise cannot be given to any American town ever yet built.

"A species of communism seems to be a portion of the French character; for we discover that, even at that early day, *paysans*, or *habitans*, collected together in villages, had their *common fields*, where the separate portion of each family was still a part of the common stock—and their tract of pasture-land, where there was no division, or separate property. One inclosure covered all the fields of the community, and all submitted to regulations made by the free voice of the people.

"If one was sick, or employed in the service of the colony, or absent on business of his own at planting or harvest time, his portion was not therefore neglected: his ground was planted, or his crop was gathered, by the associated labor of his neighbors, as thoroughly and carefully as if he had been at home. His family had nothing to fear; because, in the social code of the simple villagers, each was as much bound to maintain the children of his friend as his own. This state of things might have its inconveniences and vices—of which, perhaps, the worst was its tendency to merge the family into the community, and thus—by obliterating the lines of individuality and personal independence—benumbing enterprise and checking improvements: but it was certainly productive of some good results also. It tended to make people careful each of the other's rights, kind to the afflicted, and brotherly in their social intercourse. The attractive simplicity of manners observable, even at this day, in some of the old French villages, is traceable to this peculiar form of their early organization."

The Peddler and the Schoolmaster have been the comic characters of the western stage from the beginning. They do not lose a single trait in the characterization of our author, or in the forcible sketches of Darley, who has chosen them both as subjects for his pencil.

#### ICABOD CRANE BEYOND THE ALLEGHANIES.

"Indeed, he came of a stock which has never been noted for any of the lighter accomplishments, or 'carnal graces'; for at no period of its eventful history, has the puritan type been a remarkably elegant one. The men so named have been better known for bravery than taste, for zeal than polish; and since there is always a correspondence between habits of thought and feeling and the external appearance, the *physique* of the race is more remarkable for rigor of muscle and angularity of outline, than for accuracy of proportion or smoothness of finish. Neither Apollo nor Adonis was in any way related to the family; and if either had been, the probability is that his kindred would have disowned him.

"Properly to represent his lineage, therefore, the schoolmaster could be neither dandy nor dancing-master; and, as if to hold him to his integrity, nature had omitted to give him any temptation, in his own person, to assume either of these respectable characters. The tailor that could shape a coat to fit his shoulders never yet handled shears; and he would have been as ill at ease in a pair of fashionable pantaloons as if they had been lined with chestnut-burrs. He was generally above the medium height, with a very decided stoop, as if in the habit of carrying burthens; and a long, high nose, with light blue eyes, and coarse, uneven hair, of a faded weather-stain color, gave his face that expression answering

to this lathy outline. Though never very slender, he was always thin, as if he had been flattened out in a rolling-mill; and rotundity of corpuration was a mode of development not at all characteristic. His complexion was seldom florid, and not even decidedly pale; a sort of sallow discoloration was its prevailing hue, like that which marks the countenance of a consumer of 'coarse' whiskey and strong tobacco. But these failings were not the cause of his cadaverous look—for a faithful representative of the class held them both in commendable abhorrence—they were not the vices of his nature.

"There was a subdivision of the class, a secondary type, not so often observed, but common enough to entitle it to a brief notice. He was, generally, short, square, and thick—the latitude bearing a better proportion to the longitude than in his lank brother—but never approaching anything like roundness. With this attractive figure, he had a complexion of decidedly bilious darkness, and what is commonly called a 'dish-face.' His nose was depressed between the eyes, an arrangement which dragged the point upward in the most cruel manner, but gave it an expression equally ludicrous and impudent. A pair of small, round, black eyes, encompassed—like two little feudal fortresses, each by its moat—with a circle of yellowish white, peered out from under brows like battlements. Coarse, black hair, always cut short, and standing erect, so as to present something the appearance of a *cheval de frise*, protected a hard, round head—a shape most appropriate to his lineage—while, with equal propriety, ears of corresponding magnitude stood boldly forth to assert their claim to notice.

"Both these types were distinguished for large feet, which no boot could inclose, and hands broad beyond the compass of any glove. Neither was ever known to get drunk, to grow fat, to engage in a game of chance, or to lose his appetite: it became the teacher of 'ingenious youth' to preserve an exemplary bearing before those whom he was endeavoring to benefit; while respectable 'appearances,' and proper appreciation of the good things of life, were the *alpha* and *omega* of his system of morality."

As a pendant to this, here are the outward phenomena of

#### THE SCHOOLMISTRESS.

"She was never above the medium height, for the rigid rule of economy seemed to apply to flesh and blood, as to all other things pertaining to her race; at all events, material had not been wasted in giving her extra longitude—at the ends. Between the extremities, it might be different—for she was generally very long-waisted. But this might be accounted for in the process of *flattening out*; for, like her compeer, the schoolmaster, she had much more breadth than thickness. She was somewhat angular, of course, and rather bony; but this was only the natural correspondence between the external development and the mental and moral organization. Her eyes were usually blue, and, to speak with accuracy, a little cold and grayish in their expression—like the sky in a bleak morning in Autumn. Her forehead was very high and prominent, having, indeed, an *exposed* look, like a shelterless knoll in an open prairie; but, not content with this, though the hair above it was often thin, she usually dragged the latter forcibly back, as if to increase the altitude of the former, by extending the skin. Her mouth was of that class called 'primped,' but was filled with teeth of respectable dimensions.

"Her arms were long, and, indeed, a little skinny, and she swung them very freely when she walked; while hands of no insignificant size dangled at the extremities, as if the joints

of her wrists were insecure. She had large feet, too, and in walking her toes were assiduously turned out. She had, however, almost always one very great attraction—a fine, clear, healthy complexion—and the only blemishes upon this, that I have ever observed, were a little red on the tip of her nose and on the points of her cheek-bones, and a good deal of down on her upper lip."

A special paragraph should be given to the illustrations by Darley. They are six in number, and are marked by the character, strength of expression, and freedom of drawing which distinguish all this artist's productions. There is nothing equal to them in the book illustrations of the day. Compare them, for instance, with the designs in *Bleak House* and the *Newcomes*. The family group about the peddler's box, with its various phases of youth and age, cunning, shrewd, hard-eyed suspicion, and childish simplicity, is a study for an hour—telling its own complex story. The Schoolmaster with his flute and the children about him is worthy the illustrator of *Sleepy Hollow* and *Rip Van Winkle*. As for the Schoolmistress—our gallantry to the sex will not allow us to express an opinion.

#### BROWNE'S ROMAN LITERATURE.\*

A HISTORY of Classical Literature, to combine the accuracy of a text-book with the readable qualities of a popular history, is one of those requisitions which the reader, accustomed to find his way through dictionaries and encyclopædias, will not be slow to appreciate. Mr. Browne, Professor of the Classics in King's College, London, has produced such a work in his two sound volumes devoted to Greece and Rome. He has arranged his subject with skill, is eminently instructive and didactic, without ceasing to be interesting. In other words, to the exactness of the scholar he adds the science of a man of the world in communicating his information. His texts and positions are constantly verified by references at the foot of each page; and the details, which are numerous, are so well selected, that they never encumber the work in its progress. As happy instances of this skill in condensation, we may refer to his pictures—for such they become—of the lives and writings of Virgil, Horace, and Ovid. We should be tempted to quote from the account of the brilliant Venusian—a bright and diligent cento from his writings—had we not in course of publication in the *Literary World* so lively and clever a presentment of the wit and man about town of ancient Rome, as that to which we are treated by a very able pen in the *British Quarterly Review*. This is the true way to write the life of such a man—from a knowing inspection and revival of the ancient life in his writings. It is the method pursued also, with so much success, by Milman, in his finished account of the poet.

Mr. Browne divides Roman literature into three periods, successively, of its rise, perfection, and decline. The earliest of these, to which the first five centuries of the Republic are assigned as a silent introduction, is made to extend from the time of Livius Andronicus, in the third century before the Christian era, to the appearance of Cicero in the very opening years of that epoch. The second, the golden age, ends with the death of Augustus. The last reaches only to the death of Hadrian.

\* A History of Roman Classical Literature, by R. W. Browne, Prebendary of St. Paul's, Ac. Philadelphia: Blanchard & Lea.



in the second century, when Roman literature ceased to be classic. The important subdivisions of the subject naturally fall into chapters, biographical and critical, illustrating the leading authors. Close adherence, as we have intimated, is kept to the learning of the subject—the work preserving the treatment and limits of a judicious text-book—while there is an infusion of freshness, arising from clearness of knowledge and candor of statement, which always excite the attention.

As an exhibition of these qualities, in preference to detached paragraphs, we may quote several continuous pages of the account of

THE *ÆNEID*.

"The idea and plan of the *Æneid* are derived from the Homeric poems. As the wrath of Achilles is the mainspring of all the events in the *Iliad*, so on the anger of the offended Juno the unity of the *Æneid* depends, and with it all the incidents are connected. Many of the most splendid passages, picturesque images, and forcible epithets are imitations or even translations from the *Iliad* and *Odyssey*. The war with Turnus owes its grandeur and its interest to the *Iliad*—the wanderings of *Æneas*, their wild and romantic adventures to the *Odyssey*. Virgil's battles, though not to be compared in point of vigor with those of Homer, shine with a reflected light. His *Necyia* is a copy of that in the *Odyssey*. His similes are most of them suggested by those favorite embellishments of Homer. The shield of *Æneas* is an imitation of that of Achilles. The storm and the speech of *Æneas* are almost translations from the *Odyssey*.

The thoughts thus borrowed from the great heroic poems of Greece, Virgil interwove with that ingenuity which distinguishes the Augustan school by means of the double character in which he represented his hero. The narrative of his perils by sea and land were enriched by the marvellous incidents of the *Odyssey*; his wars, which occupy the latter books, had their prototype in the *Iliad*. Greek tragedy, also, which depicted so frequently the subsequent fortunes of the Greek chieftains—the numerous translations which had employed the genius of Ennius, Attius, and Pacuvius—were a rich mine of poetic wealth. The second book, which is almost too crowded with a rapid succession of pathetic incidents, derived its interesting details—the untimely fate of *Aspasia*, the loss of *Creusa*, the story of *Sinon*, the legend of the wooden horse, the death of the aged *Priam*, the subsequent fortunes of *Helen*—from two *Cyclic Poems*, the *Sack of Troy*, and the little *Iliad* of *Arctinus*. For the legend of *Laocoön* he was indebted to the Alexandrian poet, *Euphorion*. The class of *Cyclic poems* entitled the *Argonautica* suggested much of the third book, especially the stories of *Pyrrhus*, *Helenus*, and *Andromache*. The fourth drew its fairy enchantments partly from Homer's *Calypso*, partly from the love adventures of *Jason*, *Medea*, and *Hypsipyle* in the *Argonautica* of the Alexandrian poet, *Apollonius Rhodius*, which had been introduced to the Romans by the translation of *Varro*.

The sixth is suggested by the eleventh book of the *Odyssey* and the descent of *Theseus* in search of *Perithous* in the *Hesiodic poems*. But notwithstanding the force and originality—the vivid word-painting which adorns this book—it is far inferior to the conceptions which Greek genius formed of the unseen world. In the *Æneid* the legends of the world of spirits seem but vulgar marvels and popular illusions. *Tartarus* and *Elysium* are too palpable and material to be believed; their distinctness dispels the enchantment which they were intended to produce; it is daylight instead of dim shadow. We miss the outlines, which seem gigantic from their dim and shadowy nature, the appalling grandeur to which no one

since *Æschylus* ever attained, except the great Italian poet who has never since been equalled.

To this rich store of Greek learning Italy contributed her native legends. The adventures of *Æneas* in Italy—the prophecy, of which the fulfilment was discovered by *Iulus*—the pregnant white sow—the story of the *Sibyl*—the *Ætroph-like Camilla*—were native lays amalgamated with the Greek legend of *Troy*. *Macrobius*, in three elaborate chapters, has shown that *Virgil* was deeply indebted to the old Latin poets. In the first he quotes more than seventy parallel turns of expression from *Ennius*, *Pacuvius*, *Attius*, *Nævius*, *Lucilius*, *Lucretius*, *Catullus*, and *Varius*, consisting of whole or half lines. In the second he enumerates twenty-six longer passages, which *Virgil* has imitated from the poems of *Ennius*, *Attius*, *Lucretius*, and *Varius*, amongst which are portions of "The Praises of Rural Life," and of "The Pestilence." In the third he mentions a few (amongst them, for example, the well-known description of the horse) which were taken by *Virgil* from the old Roman poets, having been first adopted by them from the Homeric poems. The following passages are a few of these examples of what would in modern times be considered plagiarisms, but which the ancients admitted without reluctance:—

Qui cœlum versat stellis fulgentibus aptum. Ennius.  
Axem humero torquet stellis fulgentibus aptum.  
V. *Æn.* vi. 797.  
Est locus Hesperium quam mortales perhibebant.  
Est locus Hesperiam (trali cognomine dicunt). *Æn.* i. 530.  
Unus homo nobis cunctando restituit rem.  
Unus qui nobis cunctando restituit rem. *Æn.* vi. 846.  
Quod per amœnam urbem leni fluit agmine flumen.  
Inter opima virum leni fluit agmine Tybris. *Æn.* ii. 781.  
Hei mihi qualis erat quantum mutatus ab illo.  
Hei mihi qualis erat quantum mutatus ab illo. *Æn.* ii. 274.  
—discordia tetra  
Bell' ferratos postes portaque refe git.  
Bell' ferratos rupit Saturnia postes. *Æn.* vi. 622.

## COMPARATIVE PHILOLOGY.\*

It is an interesting feature in the present state of learning, that researches into language have assumed a scientific character. More and more importance every year is attached to the study of language and its affinities, especially as it begins clearly to be evident, that the important discussions on which ethnology turns, and in which ethnology is vitally concerned, cannot be properly handled, or thoroughly understood, without a due appreciation of the position and character of language as a science. Of late years the public have been favored with several very valuable contributions to linguistic science, among the more noteworthy of which we reckon Prof. De Vere's recent volume; and we are inclined to think that it is not too much to expect that the whole subject will, ere long, be thoroughly and fully canvassed, and, as far as may be, settled, by the united labors and researches of scholars and lovers of truth.

Professor De Vere's book makes no pretension beyond its title of "Outlines." The author speaks very modestly of his labors, more so than was necessary; for, although it would not be possible to embrace all the necessary discussions and examinations of this diffusive subject in one volume, yet the author has succeeded in bringing together and in condensing the most important points on which students and general readers need in-

formation and direction. The style, we are sorry to say, is hardly as finished and clear as we could desire in a volume on this interesting topic; and we hope that in a subsequent edition the author will see occasion to give his attention to a matter, on which the success of the book, in a measure at least, depends.

Professor De Vere starts with the clearly expressed conviction that the origin of language is Divine, and that the various languages of the world point to a common fountain-head. He devotes a number of chapters to the History, the First Attempts, the Literature, the Results, &c., of Comparative Philology. He next takes up Language in its Connection with the History of Nations, Ancient and Modern, noticing carefully those which may be termed the *ruling languages* of the world. Then, marking out the general rules or laws of language established by Comparative Philology, he points out the effect of physical causes, conquest, fashion, literature, &c., on the English language more especially, together with the philosophic results of Comparative Philology, and the History, Decay, Increase, &c., of Languages.

Such may serve as a meagre outline of the substance of this interesting volume. The author, however, with excellent judgment, has rendered it more complete and valuable by adding a carefully arranged account of the languages of Europe, "for purposes of reference mainly, and with the hope of saving, to students of philology and ethnology, much mechanical labor." Most of the material he has used he acknowledges to have been obtained from "the admirable work of a distinguished German philologist, A. Schleicher, of Bonn." The volume concludes with a well-digested sketch of the Art of Writing, with various manifestations at different periods, the materials used, &c.

On the whole, then, in conclusion, we consider the present volume as a very valuable beginning, at least, in setting the subject of which it treats fairly before American scholars and readers. We hope that its author may feel encouraged to go on in his good work, and to bring out more fully, in due time, the sound, sober, Christian-like views of the language, in its connection with science, by which his present volume is characterized.

## LITERATURE, BOOKS OF THE WEEK, ETC.

HARPER'S MAGAZINE for December shows a steady advance, not only in those vast numbers of still increasing circulation on the publishers' card outside, but in the intellectual growth and sterling value of the literature within. The new number, the commencement of the eighth volume, is announced as "entirely original," at a cost, including engravings, of more than three thousand dollars. This for the mental and artistic workmanship alone, before a type is set or a single sheet of paper inked. There never has been a more rapid movement in support of American literary production than through this magazine. The success, it is pleasant to state, is in proportion to the effort. There are papers in this number from American pens which readily hold their place for observation, insight, skill, and ornament by the side of their distinguished companion from over the water, the *Newcomes*, by the adept Thackeray. The Harpers have shown their hand, and they should play up to it.

\* Outlines of Comparative Philology, with a Sketch of the Languages of Europe, arranged upon philologic principles, and a brief history of the Art of Writing. By M. Leche De Vere, of the University of Virginia. New York: Putnam & Co. 1863.

They can not only give the public quite as good a magazine, but one a great deal better, by employing American authors in creating it, than by reprinting foreign matter. The original material is on this continent; life is strong and vigorous everywhere among us, but only the finest and strongest powers can master it for the uses of literature. The labor of such minds is now for the first time liberally paid for, and the result shows that the work is worth paying for. That all this can be enjoyed by the public at the unprecedentedly low price of twenty-five cents monthly, is one of the great industrial facts of the times. Never has this magazine feat been so brilliantly performed before, by any publisher, foreign or native. Among the special articles of the number are a very clever illustrated article from the pen and pencil of the Virginian artist, Strother, giving an account of a second visit to the Virginian Canaan—the region described by Kennedy, and sketched by the same artist in the *Black-water Chronicle*, which was noticed a fortnight ago in our journal at some length. To enjoy this paper in Harper's properly, it should be preceded by the reading of Mr. Kennedy's lively volume of adventure, when the characters and scenes will come up like old friends and experiences. A Pilgrimage to Plymouth is one of those American history papers which have got to be a standing and most welcome item in the bill of fare in this periodical. The Pilgrims are to be traced pictorially at every footstep of the first generation. The Hero of Lake Erie is a celebration by Tuckerman, in heroic measure, of Perry's great battle, and is eloquently handled. Mr. Cottle and his Friends is a sketch of the fortunes of the glorious little band with whom the good Bristol publisher had the fortune to be associated, Coleridge, Southey, Lamb and Wordsworth. It is a paper written with skill and feeling, a species of reverential chant over the lives of those great men. Cock-a-doodle-doo! or, the Crowning of the Noble Cock, Beneventano, is an imaginative, descriptive, sentimental paper, dramatically moralizing in a northern New England landscape, the sound of the farm-yard trumpeter—in a strain for humor and poetry which would make merry the heart of old Dan Chaucer. It is not at all difficult to recognise, in this paper, the best qualities of one of the foremost of American writers. Herman Melville never was in better trim than in this resonant "article." Passing over half a dozen other papers of a most inviting complexion, we come upon the Newcomes, in which Thackeray is busy, as usual, with apron and scalpel, "anatomizing" London and human nature; and we need not say, at this day, how perfect his demonstration is. A withering article, if politicians can be withered, is the denunciation of Political Corruption. It is a warning note of which the country should take heed.

*The Life of Benjamin Robert Haydon*, edited by Tom Taylor, has been the subject of such full comment in our pages (*Literary World*, 339, 343, 349), that it is only necessary for us now to record its appearance in a couple of neat duodecimo volumes, from the press of the Harpers—with the passing recommendation of it to our readers as a book of the most curious psychological interest, melancholy, fascinating, and monitory, in addition to its numerous anecdotes of the artists and literary men of his day. We are first shocked by the vanity and weakness of the

man, but soon charity prevails, as our self-knowledge is invoked, and we close the book thinking of the noble qualities and powers which, slightly varied by a different organization, or other fortunes, might have been kept steadily in the sunlight of success.

Willis's *Health Trip to the Tropics* is one of the most agreeable, being one of the most natural of his many ingenious volumes. His fine tact at description is here applied to new scenery and incidents. The facility with which he combines apparently far-fetched illustration with familiar and precise acquaintanceship to the reader, of the topic in hand, is one of the most noticeable traits of the book. No material is too raw or barren not to be subdued and cultivated at once by Willis's fine, easy English, and subtle processes of association. There is much acute observation in the pictures of New Orleans, with a novel view of travels in Kentucky.

The seventh and eighth volumes of the works of John Adams, edited by his grandson, Charles Francis Adams (Little, Brown & Co.), are occupied with a selection from the Official Papers, extending from 1777 to 1799, covering the period of his active political life as a representative of the country abroad and at home. The various negotiations in France and Holland, previous to the recognition of Independence by England, with the subsequent commercial and other correspondence, when Adams had taken his post as first minister to Great Britain, furnish the subject matter. The principle of selection has been to choose the most important topics, and, in addition, those which are marked by any peculiarity of treatment or influence upon the personal character of the writer. These public papers are printed in a chronological series by themselves, and are to be followed by Adams's private correspondence of the period and these relations.

*Twenty-five Village Sermons*, by Charles Kingsley, Jr., Rector of Eversley, Hants. (Philadelphia: H. Hooker.)—This work is by the author of the striking novels, "Alton Locke," and "Yeast," which, from their fearless grappling with the social evils of English society, attracted so much attention on their first appearance. We now have the writer presented to us in his field of professional labor as the rector of a village church, and we find the same plain speaking and directness in the sermon as in the fiction. He is not one of those preachers who lash the Scribes and Pharisees, and suffer the sinners in the pews to go "unwhipt of justice." Without touching directly on political or social topics, there is constant evidence that the preacher's mind is awake to these great matters, and that his aim is to show his congregation that the way to the next world lies through this; that Christianity is an active principle. The preacher's style is energetic, often eloquent, everywhere pure and refined.

*Mr. Frank, the Underground Mail Agent*. By Vidi. (Lippincott, Grambo & Co.)—A novel of the Uncle Tom cycle of fiction, though on the other side of the question. It is one of the best of its class, showing throughout much humor in its pictures of the various classes, north and south, with which it brings its readers in contact. "Vidi" shows that he has a good claim to his self-imposed appellation.

*Dictionary of English and French Idioms*, illustrating, by phrases and examples, the

peculiarities of both languages. By J. Roemer. (F. J. Huntington.)—This volume is designed to furnish a ready means of explanation of the idiomatic phrases which are of such frequent occurrence in the colloquial use of the French, as of every other language; and are either not to be found at all in the common school dictionaries, or, if found mixed up with the ordinary vocabulary, often without adequate explanation. Professor Roemer's experience, as Professor of French in the Free Academy, has given him practical knowledge of the wants of the student; and, in connection with his thorough knowledge of both languages, fitted him to execute a task like the present in a satisfactory manner. The volume embraces not only idiomatic phrases, but those common colloquial expressions which, although offering no grammatical peculiarities, are in constant demand in conversation; and the work is, therefore, well adapted for the traveller as well as the scholar's use as a phrase-book.

C. S. Francis & Co. will be kindly remembered by all children and all men and women as well, who retain the child-like purity and impressibility of nature, for their happy publication of the *Household Stories* of the Brothers Grimm, with the quaint pictures of Wehnert. Two goodly, solid volumes, world-renowned, and now brought home to our New York and American appreciation in this bold type, so clear to the eye, and this antique fashion of page and illustration. Happy the constituency of readers for whom such provision is made!

*Lectures on Surgical Pathology*, by James Paget. (Philadelphia: Lindsay & Blakiston.)—This is a reprint of the English edition of Mr. Paget's lectures, delivered at the Royal College of Surgeons in London. The author, without assuming any special system of Pathology for the arrangement of his work, has contented himself with following the classifications of the famous Pathological Museum of the College of which he was professor. The topics thus suggested are enlarged upon, and are treated in a way that proves thorough study and minute observation on the part of the writer. The pathology of surgical diseases is illustrated in conformity with physiology, and we are accordingly presented with the derangement of disease as contrasted with the order of health. The author gives on his title-page the following summary of the subjects treated in this volume: Hypertrophy, Atrophy, Repair, Inflammation, Mortification, Specific Diseases, and Tumors. The work is a valuable contribution to scientific surgery. The text is illustrated with diagrams and woodcuts.

*The American Journal of Medical Sciences*. The October number, with its usual supply of original and selected articles, of purely professional interest.

*The New Illustrated Hydropathic Quarterly Review*. (Fowlers & Wells.)—The first number of a periodical devoted to the interests of the Hydropathic or medical treatment by water.

*A Manual of Obstetrics*, by Thomas F. Cock, M.D. (Samuel S. & Wm. Wood.)—A small volume, giving briefly the chief facts of midwifery, compiled from the established authorities, intended for the use of students.

*The Eclectic Magazine*, a monthly re-



print of foreign literature, edited by Rev. W. H. Bidwell, occupies a space of its own among periodicals, having the tact and good fortune to succeed, even in these days of eager publication, to present articles of good character and excellence, which do not appear elsewhere in the various republishing enterprises of the day. Each number bears with it this stamp of excellence.

The number for this month (November) is of particular value, including, as it does, a portrait of Kingsley, the author of "Alton Locke," and articles upon The Early Christian Literature of Syria; Thomas Noon Talfourd; a Gossip about Lancaster; an article upon G. W. Curtis; Mademoiselle Clairon; Haydon; the Poetry of Milton; original Anecdotes; an interesting Miscellany, &c.

*Lectures to Young Men*, by William G. Eliot, Jr., Rector of the Church of the Messiah, St. Louis.—(Crosby, Nichols & Co.) A volume similar in size and plan to the *Lectures to Young Women*, noticed by us a short time ago. Its topics are, Self-Education, Leisure Time, Transgression, Ways of Wisdom, and Religion. These varied and important themes are so well illustrated by apt anecdote, or sympathizing reference to the every-day pursuits of the class for which they were designed, that the most careless reader who may "dip" into the volume will be interested, and induced to read the whole with attention; while the more serious class will, with equal personal gratification in the perusal, be glad to find that an important task has fallen into capable hands.

## POETRY.

## HOW IT HAPPENS.

[FROM THE GERMAN OF EMANUEL GRIBEL.]

THEY said to her, "He loves thee not, he speaks  
False vows, he plays but with thee." Then  
she grieved,  
And bowed her head, and tears pearly from  
her cheeks,  
Like dew from roses. Oh, that she believed!  
For when he came, and saw her doubting  
mood,  
His heart grew wayward: not to show his  
sorrow,  
He sang, and played, and drank, and laughed  
aloud—  
Then wept in secret till the morrow.

"He is not false, give him thy hand again!"  
Thus a good angel still her heart doth move.  
He too yet feels, mid bitterness and pain:  
"She loves you still, oh! she is still your  
love!  
Speak one kind word, let her speak one to  
you,  
And then the spell that parts you will be  
broken."  
They went—they met—but what will pride  
not do!  
That single word remained unspoken!

They parted, and as in the minster's choir  
Doth die away the altar lamp's red glow—  
At first grows dimmer, then the sacred  
fire  
Burns bright once more, at length expires;  
'twas so—  
Lamented first, then longed for bitterly,  
And then—forgotten, love within them pe-  
rished;  
Till an illusion vain it seemed to be  
That each the other e'er had cherished.

'Twas only sometimes, in the moon's pale  
gleam,  
They'd from their pillow start: 'twas wet  
with tears,  
And wet with tears their face. They'd had a  
dream,

I hardly know of what. And then the years  
Of bliss, long past, came to their memory;  
And how they'd vainly doubted, how they'd  
parted,

And now were sundered so eternally—  
O God! forgive these stubborn-hearted!

M. A. R.

A BIOGRAPHY OF QUINTUS HORATIUS FLACCUS.  
[From the *British Quarterly Review*.]  
(Continued.)

It was a friendly idea of Virgil and Varius to think of introducing their young friend Horace to Mæcenas. But the thing was not very easy to accomplish. The great man, as we may suppose, was sufficiently bored with literary clients already to be somewhat chary in having new ones attached to him. He was "*præsertim cautus*," we are told, "particularly careful," to admit to his acquaintance only such as were worthy. The situation of Horace, too, as formerly a partisan and officer of Brutus, might naturally be rather prejudicial to his chances with the prime minister and chancellor of Augustus. Nevertheless, Virgil and Varius did their best to make Horace's rising merits known. "First, our excellent Virgil," says Horace, "and afterwards, Varius, told Mæcenas what I was (*dixere quid essem*)"—a phrase which implies that he knew their praise of him to be of no stinted kind. Thus worked upon, Mæcenas at last signified his desire to see the Venusian poet, who had run away at Philippi. Accordingly, one morning, Horace, getting up earlier than usual, and putting on his best toga, posts away to Mæcenas's grand mansion on the Esquiline Hill, the tower of which was the highest architectural object in Rome. The following is his own account of this important interview, addressed to Mæcenas afterwards:

"When I came into your presence I spoke a few words in a broken manner (for a childish bashfulness prevented me from saying much). I did not tell you I was born of an illustrious father, or that I rode about the country on a Satureian horse; but I told you what I really was. You, as your custom is, answered in few words; I went away; and it was not till nine months after that you re-invited me, and bade me be in the number of your friends."—*Satire* I. 6.

As nice a little glimpse this as could be desired of Mæcenas! Notwithstanding all that has been said by commentators in depreciation of the character of this prince of Roman knights, he must have been a man of great and extraordinary qualities, and altogether one of the most remarkable personages that ever Rome produced. We have an idea that, in the hands of a competent biographer, he would turn out a man of deeper and truer merits, taking the time when he lived into consideration, than even such rough Roman diamonds as your Mariuses and Catos.

Horace was twenty-seven years of age when he first made the acquaintance of Mæcenas (B.C. 38); and the introduction forms an epoch in his life. So completely do the two men seem to have suited each other—so much does Horace seem to have found to respect and love under the cultivated languor and gentlemanly hypochondria of Mæcenas, and so much pleasure does Mæcenas seem to

have found in the piquant society of Horace—that very soon Horace was on a footing of greater familiarity with the master of the Esquiline palace than any other literary man in Rome, not excepting Virgil. This, of course, had its consequences. As the intimate friend of the prime minister, the poet was at once introduced to all that was most select and eminent in the society of Rome. From Mæcenas to Augustus was but one step; and very soon Horace was on familiar terms with the future emperor, and had to stand many a rough joke from him about his escapade with Brutus. A collection of the names of senators, and others in high social position, mentioned by Horace as his friends, and to some of whom he dedicates odes, would be a kind of court guide to Rome in the Augustan age; and to this another list might be appended of actors, gladiators, courtesans, and small poets, all mentioned by the wit, and forming a kind of chronicle of scandal for the same period. A very careful list of these *Persone Horatiana* is given in Dean Milman's edition of the poet's works; a mere glance at which will suffice to show that all Roman society, from its flower to its dregs, had been penetrated and made his own by the observing freedman's son. In fact, it is just a Latin London that we see in the greater part of his works, and the poet himself poking about in it. In the morning you may find him in Houndsditch, watching the Jews (a class of the Roman community in whom the poet seems to have taken considerable interest); in the evening you see him at the door of some aristocratic mansion in Belgravia, the footman bustling forward to take his hat and stick. Occasionally, as in *Satire* I. 5, you see him taking a summer excursion into the country with Mæcenas, Virgil, Varius, and other friends. The quantity of anecdote and gossip about contemporary men and manners that remains yet to be collected and properly reproduced from Horace's writings, is a standing disgrace to our commentators, and Roman historians.

The friendship of Mæcenas, however, brought something more substantial to Horace than mere increase of acquaintance in high circles, and wider social opportunities. It is very likely that the sinecureship in the Quæstor's Office was confirmed and made better worth having by the great man's influence. And very soon a still more satisfactory provision was made for the poet. Probably Mæcenas would have liked to do for Horace what he had already done for Virgil—procure him his reinstatement in his paternal property. This, however, was impossible, as the little estate at Venusia had passed permanently into other hands. Mæcenas made up for this as well as he could. The poet had known him about four years, and had just given to the public in a collected form the first Book of his *Satires*—thereby justifying the estimation in which his patron held him, and dividing the applauses of the Esquiline coterie with his friend Virgil, whose *Eclogues* had been published in the previous year—when Mæcenas made him independent for life by the gift of an estate, or farm, on the Sabine territory, not many miles from Rome. The estate was not a large one, supporting only five cottar families, as tenants of the poet, paying rent, with eight agricultural slaves and a bailiff cultivating the lands retained for his own farm; but it was prettily situated, with plenty of wood, an abundant supply of pure water, and good crops of corn,

wine, and olives. Thus, our town-poet became a rural proprietor, with a villa of his own to go to when he became tired of his chambers (probably by this time a small *domus*) in town. Nor was it long before, as his finances increased, he was able to purchase for himself a third residence—a villa, or cottage, in the romantic valley of the Anio, not far from Tivoli. This consummation of the poet's worldly fortunes came at a time when he was still young enough to enjoy it—namely, while he was in his thirty-first or thirty-second year (B.C. 34); and the whole remainder of his life is to be conceived as having been passed—allowing for visits at the Esquiline, and other houses, where he had a room when he liked—at one or other of his three residences, either his residence in town, his Sabine farm-villa, or his cottage near Tibur. Nothing could tempt him out of the pleasant routine of alternate busy gaiety in town and quiet relaxation in the country, to which he had become habituated. When Augustus wanted him to become his private secretary, he made a civil excuse for declining the honor; and to the day of his death he was probably as contented with his own worldly lot, as it was possible for a man to be whose severest trial was an occasional indigestion.

Horace's life in town, from his thirty-first year onwards to his death at the age of fifty-seven, was that of a man who pursues literature at home in the mornings, and dines out in the evenings. Of Horace as a diner-out, no end of sketches might be collected from his writings. Take the following as one. Horace, in one of his walks through the town, falls in with a well-known "snob" of the period, whom he calls Catius, and who, as they walk on together, delivers a discourse on the art of living, as follows, Horace listening with becoming gravity:

"Eggs that are oval in shape, it is worth remembering, are sweeter-flavored and more nutritive than round ones; for, being tough-shelled, they contain a male yolk. Cabbage grown in dry lands is better than that grown near town; nothing is more washy than your watered gardens. Should a guest unexpectedly drop in upon you in the evening, to prevent your tough fowl from disagreeing with his palate, you will show your science by drowning it alive in Falernian must; this will make it tender. The best mushrooms are those that grow in meadows; others are not to be trusted. That man will live to a hale old age who finishes his dinners with black mulberries, which he has gathered before the sun is at his hottest. Aufidius used to mix honey with strong Falernian—quite a mistake; nothing ought to enter the empty veins that is not emollient; far better wash your stomach with soft mead. In a case of a little stiffness, limpets and coarse cockles are the very thing, or the leaves of small sorrel in a little Coan white wine. Shell-fish fatten as the moon approaches the full; but it is not every sea that yields the delicious sorts. The Lucrine mussel is better than the Baian murex; the real oysters are from the Circean coast; cray-fish from Misenum; Tarentum boasts of her broad escallops. No one should pretend to have mastered the art of dining who has not previously investigated the nice doctrine of tastes as they are related to each other. It is not enough to sweep off fishes from a dear stall, if one is ignorant for which kind sauce is better adapted, and which ought to be broiled to tempt the sated guest to replace himself on his elbow. Let the boar from Umbria, fed on the acorns of the holm-

oak, bend with its weight the round-dishes of him who dislikes flabby meat; for the Laurentian boar fattened with flags and reeds is bad. Vineyard lands don't always supply the most eatable kids. A man of sense will be fond of the shoulders of a pregnant hare. The proper nature and age of fish and fowl, though a matter much studied, was, I may say, never discovered before my palate.—There are some whose genius invents nothing but new kinds of pastry. It is by no means enough to expend one's care on one thing, as, for example, to attend only to the wines that they be not bad, careless what kind of oil one pours over one's fish. In the matter of wines—if you set out Massic in clear weather, any thickness in it will be attenuated by the night air, and the smell disagreeable to the nerves will go off; if you filtrate it through linen, however, you entirely lose the flavor. A skilful mixer of the Surrentine with the lees of Falernian, collects the sediment with a pigeon's egg, inasmuch as the yolk sinks to the bottom, carrying the impurities with it. You will refresh the jaded toper best with roasted shrimps and African cockles; for lettuce after wine floats on the soured stomach; by ham rather, or by sausages rather, it craves to be restored and put in tone; it will even prefer anything brought smoking hot from a dirty cook-shop. It is worth while to know the theory of the double sauce. The simple consists of fresh oil, which it will be proper to mix with rich wine and pickle, but with no other pickle than that which has tainted the Byzantine jar. When this, mingled with shredded herbs, has been boiled, and, after being sprinkled with Coreyrian saffron, has stood to cool, you will then add over and above the juice pressed from the Venafran olive-berry. The Tiburtian apples, though they look better, are not so juicy as the Picenian. The Venuclan grapes ought to be potted; the Albanian you should make into raisins. I am found to have been the first that placed here and there on the table, in clean little dishes, this kind of grape along with the apples; I am found to have been the first that served up in this way a sauce compounded of burnt tartar and fish-pickle; the first, too, that presented thus to my guests white pepper sprinkled with black salt."—*Satire I. 4.*

The gastronomic savant goes on in the same strain for a little farther, and Horace at the end gravely thanks him for the glimpse he has given him of the true way to the blessed life! Now, with all the irony of the passage, it reveals a large section of Roman life, as it was known to, and participated in by, the poet. Dining out was even a larger part of Roman life in those times than it is with us; besides that, "from the absence of the ladies," we suppose, it was conducted on coarser principles, and with more express anatomical and medical allusions to "the stomach," than we now tolerate; and Horace, as his very knowingness in sauces and dishes implies, was himself, with all his contempt for the Catii, one of the greatest diners-out in Rome. He knew a good dinner as well as anybody; and though, when he invited a friend or two to dine in his own rooms, he was particularly careful to tell them they must expect but plain fare and a good glass of wine, we have no doubt he prided himself on turning out as tidy a little table as any Roman bachelor of his income. Of course, whether he dined out or had a few friends at home, it was not the dinner itself he cared for, or the wine; but the talk, the feast of reason and the flow of wit, with such men as Mæcenæ, Virgil, Varius, Pollio, Torquatus, Fundanius, Fuscus, and Tibullus!

Yet, somehow or other, as the talk was always transacted with the dinner, it was difficult to break the association; and we rather fancy Horace liked the good talk best when and where the quality of the dinner corresponded. The truth is, he liked good living, and had so much of it that he grew fat and pudgy before he was forty. "When you have a mind to laugh at a hog of the herd of Epicurus," he writes to the poet Tibullus, "you will come and see me, fat and sleek with good keeping." All this, however, did not prevent his philosophizing and moralizing. Sagacious, genial, good-humored, a little hot in temper, with a great horror of bores, an undisguised contempt for misers, the quickest eye in the world at detecting snobs, and yet no disposition to pretend to be himself less a snob than his neighbors, he went about Rome observing, jotting down, musing, sometimes sighing a little, and, wherever he went, throwing out sarcasms and wise moral remarks—positively one of the best-hearted and most friendly of conceivable little mortals, and, in the estimation of contemporary judges, a thorough Roman gentleman, in the best sense of the word. There was nothing servile or mean in him; nor, difficult as were his relations to Mæcenæ and Augustus, does he ever seem to have suffered his intimacy with them to get the better of his self-respect. Probably, all in all, there was not a more independent and honest man than Horace in Rome, as there certainly was not one that it would have been more instructive and delightful to meet.

At the close of the Roman season, and sometimes even for a week or two during the season, if he felt a little unwell, the poet would go to his Sabine farm, or to his cottage near Tibur. Much as he liked town, he had a genuine relish for the quiet of the country, which seems to have increased upon him as he grew older. There are few poets from whose writings sweeter pictures of the pleasures of rural life may be collected, and it is easy to follow him in his poems to his Sabine farm or his villa at Tibur, and to see him strolling along the fields, talking with his bailiff, or reclining in the heat of the day under the shade by the soothing murmur of his beloved fountain. Indeed, just as it is easy to say, in going over his odes and other poems, which seem to have been written in the country, and which in town, so the entire mental habitude of the poet may be represented as consisting in nothing else than this alternation, of which he was himself conscious, between the state of feeling natural to a life of bustle and conviviality in town, and that induced by the calm retirement of the country. Leaving town, and taking with him all his shrewdness and all his fondness for a little Falernian, he yet became a different man in some respects in the presence of the green fields and the olive plantations. He became, as a thoughtful man will become in these circumstances, more meditative, more gentle, more melancholy. Sitting under a tree, plaiting a stalk of grass, and looking at the cattle ruminating, the old boy could begin to ruminate too. Sometimes he would wonder what Mæcenæ was doing; but at other times his thoughts would go far away from Mæcenæ—back to his old father and the scenes of his youth, around amid the rough Sabine life, the hum of which was in his ear, and forward to the time when it should be all different, the hum should still be there, but the voices not the same, and these scenes



should know him no more. In these moments deeper feelings than usual would rise in his breast, and mayhap occasionally he would brush away a real tear from eyes lachrymose at any rate. His own way of life would seem less satisfactory; and, ceasing for the moment to be a man of the city, and full of enthusiasm for the fine large life of the old Romans, he would burst out, as in his famous Epode:

"Happy the man who, remote from business, after the manner of the ancient race of mortals, cultivates his paternal lands with his own oxen, free from all usury. He is neither alarmed, as a soldier, by the horrible tramp, nor does he dread the angry sea; he shuns both the forum and the proud portals of citizens in power. Wherefore he either weds the lofty poplars to the mature branches of the vine; and, lopping off useless boughs with his knife, he engrafts more fruitful ones; or he views the herds of lowing cattle wandering in the long-withdrawn valley; or he stores his honey, pressed from the combs, in clean jars; or he shears his tender sheep. Or, when autumn has lifted up in the fields his head adorned with mellow fruits, how does he rejoice, while he gathers the grafted pears, and the grape that vies with the purple, with which he may recompense thee, O Priapus, and thee, father Sylvanus, guardian of boundaries! Sometimes he delights to lie under an aged holm, sometimes on the matted grass; meanwhile the waters glide along in their deep channels; the birds warble in the woods; and the fountains murmur with their purling streams, inviting to gentle slumbers. But when the wintry season of tempestuous Jove prepares rains and snows, he either drives the fierce boars, with many a dog, into the intercepting toils; or he spreads his thin nets with his smooth pole, as a snare for the voracious thrushes; or he catches in his gin the timorous hare or the stranger-crane, pleasant rewards for his labor. Amongst such joys as these, who does not forget those mischievous troubles which belong to love! But if a chaste wife (like the Sabine, or the sunburnt spouse of the industrious Apulian), assisting in the management of the house and dear children, shall pile up the sacred hearth with old wood just as her weary husband returns; and, shutting up the cattle in the woven hurdle-pens, shall milk their distended udders; and, drawing this year's wine out of a well-seasoned cask, shall prepare the unbought meal;—then, not the Lucrine oysters could delight me more, nor the turbot, nor the char, should a tempest thundering over the eastern waves drive any of them into this sea; not the guinea-fowl nor the Ionian heathcock would go down my throat sweeter than the olive gathered from the richest branches of the trees, or the meadow-loving sorrel, or mallows, wholesome for the sickly body, or a lamb killed at the feast of Terminus, or a kid rescued from the wolf. Amid these dainties, how sweet to see the well-fed sheep hastening home; the weary oxen, with drooping neck, dragging the inverted ploughshare; and household slaves, the test of a well-to-do family, ranged round the shining Lares."—*Epode 2*.

The conclusion of this eulogy in rural life is highly characteristic. "So saying, the usurer, Alfius, on the point of turning countryman, collects in all his money on the Ides—on the Kalends he is anxious to lay it out again." Doubtless, a jest of Horace against himself! He, too, alternated between his Ides and his Kalends. On the Ides he swore town and its frivolities, and sighed for the country and its contemplations; the Kalends came, and he sighed for the bustle of

the forum and the suppers of Belgravia. Yet, just as he carried to the country with him his town-shrewdness and his love of Falernian, so he brought back with him into the smoke of the city, many a train of pensive thought first followed out in the fields and in the leafy nooks where he had passed his vacation.

As Horace's mind was thus, at any one period of his literary life, a composite of two moods—the mood of the finished wit and gentleman about town, and the more contemplative mood, induced by occasional solitude amid green fields—so there can be no doubt that in his mental history, as a whole, a progress might be traced, exhibiting the man changing and ripening as he grew older. Such a history would be best exhibited in an exact chronology of his writings. The order in which the writings of the poet were individually composed cannot, however, be ascertained with accuracy; and all that can be offered is an approximate chronology, founded on the order in which, according to the best investigations, the various portions of the poet's writings were published. The following is an approximate scheme of this kind, with the dates of Horace's writings as published, and a few of the more important historical synchronisms:

Years.	Poet's Age.	Events.
B.C. 35 . . . 30 . .		<i>Satires</i> , Book I., published.
" 34 . . . 31 . .		Gift of the Sabine farm from Mæcenas.
" 31 . . . 36 . .		Battle of Actium leaves Octavianus master of the Roman world.
" 30 . . . 35 . .		<i>Satires</i> , Book II., published.
" 29 . . . 36 . .		<i>Epodes</i> published.
" 27 . . . 38 . .		Octavianus takes the name of Augustus.
" 25 . . . 40 . .		Virgil finishes the <i>Georgics</i> , and begins the <i>Æneid</i> .
" 23 . . . 42 . .		<i>Odes</i> , Books I. II. and III., published.
" 19 . . . 46 . .		<i>Epistles</i> , Book I., published; Virgil dies.
" 18 . . . 47 . .		Tibullus dies.
" 17 . . . 48 . .		<i>Carmen Seculare</i> written.
" 15 . . . 50 . .		Orbilius, Horace's schoolmaster, dies, 100 years old.
" 13 . . . 52 . .		<i>Odes</i> , Book IV., published.
" 12 . . . 53 . .		<i>Epistles</i> , Book II., published (†).
" 11 . . . 54 . .		<i>Art of Poetry</i> published (†).
" 8 . . . 57 . .		Death of Mæcenas, and of Horace; Augustus emperor for the third time.

This scheme, so far as the form of the poet's successive writings is concerned, exhibits him in three literary phases—first, as a satirist, or writer of satiric social sketches in hexameters; next, as a lyric poet, or writer of odes in various measures; and lastly, as a philosophic moralist, and cheerful, elderly gentleman, falling back upon his hexameters, and writing a metrical treatise on poetry, and elegant epistles to his friends. This order, of course, is somewhat more apparent than real. From the very first, and even when best known as a writer of satiric hexameters, Horace must have amused himself with odes and lyrical stanzas; when, afterwards, he made his appearance more professedly as a lyrical poet, the satirist was still to be seen in the guise of the lyricist; and the elegant epistles of his later life, though more mellow and didactic than some of his earlier writings, were still pervaded by essentially the same vein of philosophy which is to be seen running through his satires and his lyrical strains.

Yet, in the main, the order of the Horatian writings, above given, is that which must be assumed in studying the growth of Horace's character, and the progress of his views, as a man and a writer.

(To be continued.)

## THE FINE ARTS.

### PORTRAIT OF COLERIDGE.

It gives us pleasure to make our readers acquainted with the publication of an engraving in London, from Washington Allston's portrait of Coleridge. The work is not undertaken as a mere printseller's speculation, but has been set on foot by friends of the original artist and subject, and is to be executed in the best style of the art, by the eminent engraver Samuel Cousins. The size is 16 by 13 inches, and the price of prints is to be one guinea. Subscriptions will be received by Mr. Moxon, the London bookseller.

The portrait by Allston was painted at Bristol in 1814, for Josiah Wade, Coleridge being then in his forty-second year. The figure is a sitting posture, and nearly the whole is represented. The London prospectus furnishes us with the following distinguished notices of the original painting:—

"In a letter to John Peace, Esq., Dec. 12, 1842, after naming Mr. Allston's painting, Mr. Wordsworth says: 'It is the only likeness of the great original that ever gave me the least pleasure, and it is, in fact, most happily executed, as every one who has a distinct remembrance of what Coleridge was at that time must with delight acknowledge, and will be glad to certify.'

"Again, in an unpublished letter to Professor Henry Reed, of Philadelphia, dated March 27, 1843, he speaks of it as 'an admirable likeness of what that great and good man then was, both as to person and feature, air and character;' and adds that 'though there are several pictures of him in existence, and one by an artist eminent in his day (Northcote), there is not one in the least to be compared to this by Mr. Allston.'

"The artist himself, in a letter to Professor Reed, expresses his own opinion of the work in the following terms: 'So far as I can judge of my own production, the likeness is a true one, but it is Coleridge in repose, and, though not unstirred by the perpetual ground swell of his ever-working intellect, and shadowing forth something of the deep philosopher, it is not Coleridge in his highest mood, the poetic state. When in that state, no face I ever saw was like to his: it seemed almost spirit made visible, without a shadow of the earthly upon it. Could I have then fixed it on canvas! but it was beyond the reach of my art.'

### MR ABBOTT'S MUSEUM.

We may perhaps appropriately add under this head, that the subscription undertaken by several gentlemen of this city (and of which we lately printed the programme), for the purchase of Dr. Henry Abbott's collection of Egyptian antiquities, has been commenced with a fair prospect of success. The wealthy men of New York are beginning to appreciate the value of their position in seconding public objects of this class; they could not be engaged in any more conducive to their own interests than in adding to the galleries of refined and intellectual amusement which attract strangers to the city.

Good engraved portraits are always in demand; and when the subjects are well chosen, and the execution at all life-like, the public is not slow to stretch forth a hand, and to possess itself of impressions. The latest enterprise is a large-sized portrait of Henry Ward Beecher, engraved (from the portrait by Thomas Hicks) by T. C. McRae, New York. The tone of the picture is well preserved, the likeness is excellent, and the execution of the work in a style of neatness and finish which make the publication noteworthy.

GEORGE S. APPLETON, 355 Broadway, has published the print of "Harvey demonstrating to Charles I. his Theory of the Circulation of the Blood," which is an excellent reproduction, executed by Appleton's new process, of the well-known engraving. The subject is of general interest, as an illustration of a leading fact in the history of science, while its special treatment admirably adapts it for an ornament of the medical studio.

#### MISCELLANY AND GOSSIP.

— A circuit of the New York Theatres would make us somewhat acquainted with the tendencies and habits of the city population. We should find the metropolis bent with the bow outward toward either river, elliptically—and on the one bend we would have the Bowery, the St. Charles, and Barnum's Museum, for the masses of twenty-five centers—on the other, Niblo's, Wallack's, the Broadway, and Burton's, for the dollarites. In each we should discover its feature, warmly encouraged, and by no slow degrees fomented into something very like a tumor or wart. Under Mr. Stevens, all that is striking and peculiar at the Bowery has been cultivated to the very highest point of success; and that popular manager has shown that he has quite as shrewd an eye and ready a hand as any predecessor or competitor in that great theatric Colosseum of the multitude; nor lacking the "foreign aid of ornament," for its re-embellishment has given it one of the most tasteful and effective auditories of the city. Mr. Burton relies on his solid, classical judgment, and upon the confidence the public reposes in his acknowledged individual taste and ability to give them just what they desire and should be furnished with. The Broadway always glows with a star—the latest which emerges is Miss Julia Dean, glittering with her Boston triumphs, and closely observed by a great number of nimble-footed and eager-eyed star-gazers. It is the good fortune of Miss Dean to advance steadily in each engagement; and with the spirit, ambition, and peculiarity of talent which she is acknowledged to possess, she needs only skill in the selection of the pieces in which she appears, and a careful husbanding of her youth and strength, to attain the very zenith of the planetary sphere in which she moves. In Mr. Barry, whoever appears at the Broadway has a most kindly and intelligent seconding in all the appointments and appliances of the stage. By way of brief postscript, a line must be allowed to the diligence and fidelity of conception of rendering of parts in Mr. Pope, a young actor resolute to advance, and adopting that manly and straight-forward course which is sure to lead to success.

At Wallack's a well-selected stock company enacts current and standard pieces with acceptance, and a careful attention to what very learned critics style the *mise en scène*. Niblo's Garden flourishes under the general tutelage of Mr. Niblo, and the special directorship of M. Maretzek, in a protracted career of opera, which

seems to have struck home more closely to the general feeling than any up-town attempt of that kind which we can at present remember.

Scores of other entertainments about town would justify the expansion of our notice—among them that genuine old fashioned circus, the Washington, near the Crystal Palace, where Sam Lathrop vaults as no man ever vaulted, except Myers—(flip-flapping at an extraordinary rate)—where Col. Mann sits smoking calmly in the box-office, and where the kept-out boys linger at the door in squads, longing for a view of Madame Tournaire, in her grand act of the *ménage*.

— Picking out a point here and there from the magazines, our eye is caught, from month to month, by certain "Transcripts from the Docket of a late Sheriff, by Frederick L. Vulte," in the *Knickerbocker*, which show so kindly an eye for observation and reflection, so free a hand, and such *graphicality* in description, that we desire to "know more of him."

— The *Boston Transcript* speaks of the opening address of Mr. Thomas before the Mercantile Library Association, and adds:—

"The poem, by Mr. James T. Fields, was admirably adapted to the occasion. The poet modestly alluded to his previous performances before the Association, when Mr. Everett and Mr. Webster were the orators. As the subject of the poem was 'Eloquence,' Mr. Fields had a theme which was almost inexhaustible. He was quite felicitous in his allusions to the 'great men eloquent' of the old world and the new. His references to Mr. Webster, Mr. Clay, Mr. Everett, and Mr. Choate, were received with loud applause. The poem was one of the best we have heard at the Anniversary of this Association."

— Pendent to this (in Mr. F.'s other character) the *Transcript* says:—

"Miss Mitford is collecting her dramas, and writing a new story. Both will be issued in a few months in London, and immediately reprinted in this country by Ticknor & Co. The preface to the dramatic writings is one of the most delightful pieces of autobiographic gossip ever published."

— The *Builder* introduces us to this:—

"Mr. Hogarth, of the Haymarket, has published an exceedingly interesting *fac-simile* of a portrait of Shakspeare, formerly in the collection of John Lord Lumley, Lumley Castle, Durham. It is printed in chromo-lithography, by Mr. Vincent Brooks. It is uniform in size, style, and color with the original, and is certainly the best imitation of an old oil-painting that we have ever seen. According to Mr. Hogarth's prospectus, the picture from which this engraving has been taken, was sold at a sale of pictures at Lumley Castle, in the year 1785. Subsequently it was, with other pictures, repurchased by the Earl of Scarborough, a descendant of Lord Lumley, and remained in the possession of that family until 1807, when the collection was again dispersed. The sale in 1807 appears to have been badly managed, for many of the portraits were sold anonymously, and this of Shakspeare among the number. Fortunately, an artist, Mr. Ralph Waters, of Newcastle, was present, who recognised the picture and bought it. The Lord Lumley, who made the collection, was cotemporary with Shakspeare, and his death is recorded a few years prior to that of the poet. We are not disposed to give any positive opinion as to the authenticity of the portrait. It is not unlike the bust in Stratford-on-Avon Church, and attaching, as we do, considerable importance to the bust as an authority, this circumstance is in its favor with us."

#### LITERARY INTELLIGENCE.

THE *Southern Quarterly Review*—as we have frequently advised our readers—one of the best periodicals in the United States, and edited by Mr. Gilmore Simms, has passed into the hands of a new proprietor, Mr. Charles Mortimer, a gentleman of great energy and ability, under whose management its business affairs will, doubtless, be conducted with signal success. Mr. Simms remains its editor, as before, thus insuring for the future the same high-toned character the *Southern Quarterly* has ever sustained under his able charge. Mr. W. J. Mortimer, a son of the new proprietor, has been appointed an agent for the *Review*, and is now engaged in extending its circulation and influence in this city. Our merchants and citizens generally will find the *Review* a valuable and sterling addition to their libraries.

D. APPLETON & Co. have in press, and nearly ready: "Personal Explorations in Sonora, Chihuahua, &c.," by Hon. John R. Bartlett. "Thirty Years in the Senate of the United States," by Thomas H. Benton; 2 vols., large 8vo. "Field Book for Railroad Engineers," by D. B. Herriek, M.A., Civil Engineer; pocket book size. "Télémaque, par Fenelon," with notes by Professor Surrenne; 1 vol. 12mo. "Spiers's and Surrenne's New French and English Dictionary," abridged from the large work; 1 vol. 8vo. "The Spectator," a new and beautiful edition, in six volumes 8vo., large type (nearly ready). Ditto, in four volumes, 12mo., very neat; vol. I. ready. "Memoir of the Rev. William Croswell, D.D.," by His Father; 1 vol. 8vo. "A New Text Book of Botany," by M. Green, profusely illustrated; 1 vol. 4to. "The Poultry Book; comprehending the Characteristics, Management, Breeding, and Medical Treatment of Poultry," by W. Wingfield and G. W. Johnson, with numerous wood engravings and finely-colored plates; 1 vol. imp. 8vo. "The Hearth Stone; or, Home Truths from a City Pulpit," by Rev. Saml. B. Osgood, D.D.; 12mo. "Key to Perkins's Practical Arithmetic," 12mo. "Prof. Koeppen's Atlas of the Middle Ages," with copious illustrative text; 4to., half bound.

During the latter years of the struggle for Catholic Emancipation, a series of brilliant articles, called "Sketches of the Irish Bar," were contributed to a London periodical, "The New Monthly Magazine," then conducted by Thomas Campbell, the poet. They attracted general attention, and many of them were translated and published in the leading journals of Paris. They were pen and-ink sketches of the leading politicians of Ireland during a stirring period, and they were crowded with anecdotes of the departed great. Mr. Shiel, the celebrated orator, was the author, and ceased to write when parliamentary life, thrown open to him by emancipation, drew him into senatorial strife. He was often urged to collect and republish them, but shrank from the labor. Mr. Redfield, of Nassau street, is about publishing them, and the work will be edited by Dr. Shelton Mackenzie, of the *Sunday Times*, who will append numerous biographical and historical notes and illustrations, so as to render every allusion in the text intelligible to American readers. Dr. Mackenzie's reputation is a guarantee that tact, skill in arrangement of material, and, altogether, a piquant book will be the result.

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